

RIVIERA MODEL



Straw forms the foundation of this fascinating chapeau, which is bordered with satin ribbon and a wreath of flowers, with a bunch at one side.

CROCHET RUGS ARE PRETTY

Just the Amount of Material That is Required to Make a 30 by 40-Inch Oval.

The pretty oval braided Japanese rugs seen everywhere now suggested to an ingenious girl the idea of using up the odds and ends of rugs in the house and crocheting them together instead of braiding them. While it may not appeal to one as a summer fancy work, still it's a good time to get one's strips together in balls and plan for long winter evenings.

To make a rug 30 by 40 inches oval requires 34 yards of material 30 inches wide. It is much prettier to choose two different colors, white and another solid color or 17 yards of white and the rest divided among two or three harmonizing shades. It must, however, always be remembered that in rug designing, like bouquet making or quilt patching, certain rules are inflexible. There must be a distinct touch of dark, black or very dark blue or brown. Yellow and green set off all other colors and the prettiest rugs are divided equally between white and another color or group of colors.

To make a white and blue-striped rug, for example, tear 17-yard strips of white cheesecloth and blue calico into one-inch widths.

Begin with a chain eight inches long, crocheted with a heavy wooden crochet needle costing 10 cents or one of amber which costs 15 cents. Turn and put in eight stitches at the end. Repeat at the other end after crocheting back the eight inches of chain. Add eight stitches at the ends with every other row and this will form the oval. When the first piece of 17 yards of white is consumed, begin with the blue strip and alternate the two colors until all the strips are finished. This produces a graduated stripe rug.

A girl who has three brothers and a great many brothers' friends has made a rug of neckties, cut into inch strips and sewn together in harmonizing combinations. This rug is very beautiful and, being of silk, is quite valuable. The really loveliest and most durable ones of all are made of woolen materials, but if one buys outright for them it makes it more expensive and it takes a good while to accumulate just the right colors here and there.

SUIT ALMOST ALL WOMEN

Large Hat's Return to Favor Will Be Generally Welcomed, for Very Good Reason.

Almost all women are heartily glad that larger hats are the fashion. There is a mysterious allure about the big shady hat which shadows the face that is wonderfully softening and becoming. To young faces the new hats which curve deeply down at each side make really bewitching frames, especially when they are of some dark color and lined underneath the brim with some soft and delicate tint such as egg-shell blue, oyster pink or the pale putty shade that has proved so valuable for the purpose. Never has there been such a catholicity of choice as now. For, according to your requirements and what becomes you best, you can have either the close-fitting swathed toque, the tall, practically brimless hat of Cossack frame, surmounted by a cockade or a chon of ribbon; the dainty drooping Watteau or Dolly Varden, the charming and less exacting bell shape, or the great "cart wheel," always dear to the feminine heart—and head.

EARRINGS OF ODD DESIGN

For the Daytime the Drop Style is Distinctly in Order—Three-Story Affairs Also Seen.

It is quite evident, judging from the fashionable women at the Belmont race meet, that drop earrings are a daytime fashion. While they often made the faces of those who wore them look a little bit older, on the other hand they gave a mischievous, piquant or quaint expression which went well with the 1830 or 1860 modernized lines of this season. The prettiest noted were those with two swaying chains dropping from each pearl earring almost to the shoulders, each end tipped with a round pearl.

Another interesting pair of earrings were three-story affairs. From each earring of pink enamel dropped a long chain with two emeralds, one in the middle of the chain, one on the end. Another odd pair, evidently antique, were long almond-shaped topaz stones, which swung to and fro through a frame of Etruscan gold.—New York Herald.

Late Summer Hats and Summer Furs



Late summer hats hold a premonition of fall and winter, for they are of felt and velvet materials, which belong to cold weather headwear. Fashion is done with straw hats and anticipates the coming of a new season in those newly arrived sports hats of bright, eye-colored felts and in the picturesque black velvet dress hats which we have learned to expect in August, when they are not due until October. But these are really to be classed as between-seasons millinery, and with the incoming of cold weather their day is done, for they are destined to be replaced by the more formal dress hats of midwinter.

Soft and bright-colored felts for sports and street wear, especially those made in what are known as "sweater" colors, seem destined for a long-lived popularity. To start with, they have beauty to recommend them, and then the devotees of outdoor sports are likely to dwell in summery climes during a great part of the year.

In the accompanying illustration a new felt sailor is shown, having the entire top covered with a big spider web made of chenille. A similar model is made of gold-colored felt with wheels of chenille, in several bright hues, applied about the crown. The

scarf of ermine bordered with smoke-gray fox, shown in the picture, is a favored bit of neckwear for cool evenings.

The best-liked fur for summer wear remains a scarf made of the pelt of the white fox, or of some other skin that looks like it. One of these is pictured, worn with the very wide-brimmed sailor of black velvet, which foreshadows the coming of many wide-brimmed hats for fall and winter. Its sole trimming is a gorgeous dragon fly with body of iridescent beads and wings of gauze. He peers from the brim-edge—and will not depart, for, along with other bright-winged bugs, he has taken his position some here near the head of beautiful woman, to remain all winter as the most cherished of millinery ornaments.

Julia Bonamy

White Satin Costumes.

White satin costumes are the last word in summer apparel. Soul puts bands of the satin on a braided tulle frock and completes the picture with a full knee-length coat of satin.—Harper's Bazaar.

Afternoon Frocks of Taffeta



One might believe that everything that can be done has been done so far as taffeta afternoon frocks are concerned. They have had a tremendous vogue and it is only by oddities in drapery or coloring or cut that any newcomer among them can hope for a second glance. But designers are resourceful and they have seen to it that their last models in taffeta embody clever new touches to compel us to admire and envy their originality.

The gown pictured above manages to confine its fullness at the waist by means of narrow plaits laid close together. At the right of the back a cascade drapery is placed made of plaited silk, over a long hanging loop of width of it. The wide girdle, ornamented with a broad stripe of embroidery, is finished with a deep fringe on the bias end. This hangs at the left, balancing the drapery at the right. The skeleton waist of silk is worn over an underbodice and sleeves of crepe. The cape collar is of crepe also.

A pretty onepiece of taffeta is made in one piece with the full blouse and straight skirt shirred over a narrow

band at the waistline. It fastens at the front with three buttoned straps above the waistline and two below. The sleeves are cut in the regular fashion and widen toward the band, where they are shirred over a band, forming a hanging puff at the elbow.

Deep saddlebag pockets are shirred to the skirt at each side. Long rows of small silk-covered buttons are set on the side seams of the skirt at the center of the pockets. They outline the collar, which opens in a "V" at the front and flares outward at the sides and back. It is made of the taffeta. These small buttons are set in the bodice, in close rows, where the sleeves are let in. The bottom of the skirt is trimmed with a band covered with shirred silk.

Julia Bonamy

For Her Coiffure.

Much attention to the tresses is paid these days. To wear the smart hats one's hair must be fashionably arranged.

EVENING GOWN



This beautiful evening gown is fashioned of heavy net and lace insertions over an underdress of pale pink soiree. The sleeves and bodice are piped with pink and a dainty touch is added by the cluster of pale blue roses at the girdle.

LATEST STYLES IN PARIS

Their Most Distinctive Feature is the Lengthened Skirt for Mid-Summer Wear.

Cheruit, Worth, Callot and Paquin have within the last week shown several attractive summer frocks, writes a Paris correspondent. Among these particular mention should be made of the Paquin two-piece tailored suit developed in Nattier blue mercerized cotton poplin. The jacket was of knee length and had raglan sleeves and a seamed front and back, with tight-fitting, well-rounded waist. The bottom of the coat and cuffs of the long sleeves were trimmed with a lattice work composed of bias bands of the material.

The skirt showed an increase in length of nearly four inches over that of the models shown at the spring openings.

The Worth model was developed in rose colored pique and showed a hip-length basque corsage, closing in double-breasted effect over a white lawn chemise.

Callot has shown her indorsement of the combination of a solid colored lawn with white organdie for the summer frock. Her latest model is built on princess lines and is developed in rose-colored silk fringe, with shoulder cape, cuff, neck ruche and surplice sash of the white organdie.

NEAT LITTLE NEEDLE-BOOK

Pretty Design That Makes Charming Gift or Will Sell Well at a Church Bazaar.

A little needle-book of a new and pretty design is shown in our sketch, and it is one that would be sure to prove saleable and popular in a bazaar. For the workbox or basket that is in use every day, quite a small needle-book that can be tucked away in one corner will generally be found quite sufficient and most convenient, but the book illustrated could, of course, if preferred, be carried out on the same lines in a larger size than that indicated in the sketch.

It is made of pale pink silk and lined with white silk and edged with silk cord, which is arranged in little loops turned inward at the corners. It is fitted inside with leaves of flannel cut into tiny points at the edges; these leaves are fixed in place with a piece of narrow ribbon which is tied in a bow at the back of the book. Ribbon strings of the same color are provided to secure the book when closed.



Needle-Book.

In the lining on either side of the cover there are pockets for packets of needles, one of which can be seen in the small sketch at the top of the illustration.

Upon the front the word "Needles" is worked with silk. At the points where the flagpoles cross a small horseshoe is worked with gold silk. The numbers round the sketch indicate inches.

To Keep Plants Fresh.

There is a simple way to water ferns and flowers which will be of interest to one who must leave them for a time without care. Take a washing tub and place three or four bricks in it and put about two inches of water in the tub. Place the flowers on these bricks and place the tub where they can get the morning sunshine.

THE COMMON COUNCIL

Full List of Aldermen Composing the Governing Body of the City of Chicago.

Following are the names of the aldermen composing the City Council:

- | | |
|---------------------------|------|
| 1—Michael Kenna | Dem. |
| 2—John J. Coughlin | Dem. |
| 3—Oscar De Priest | Rep. |
| 4—Edward J. Morris | Rep. |
| 5—Ulysses S. Schwartz | Rep. |
| 6—David R. Hickey | Dem. |
| 7—John A. Richert | Dem. |
| 8—Charles Martin | Dem. |
| 9—Thomas A. Doyle | Dem. |
| 10—Alexander A. McCormick | Rep. |
| 11—Willis O. Nance | Rep. |
| 12—Charles E. Merriam | Rep. |
| 13—John N. Kimball | Ind. |
| 14—John E. Tyden | Rep. |
| 15—Ernest M. Cross | Rep. |
| 16—Hiram Vanderbilt | Rep. |
| 17—Eugene H. Block | Rep. |
| 18—Frank Klaus | Dem. |
| 19—James McNichols | Dem. |
| 20—Edward F. Cullerton | Dem. |
| 21—Herman Krundick | Dem. |
| 22—Otto Kerner | Dem. |
| 23—Joseph I. Novak | Dem. |
| 24—John R. Anderson | Rep. |
| 25—John G. Horne | Dem. |
| 26—James H. Lawley | Rep. |
| 27—Joseph H. Smith | Dem. |
| 28—Henry J. Gattal | Rep. |
| 29—W. E. Rodriguez | Soc. |
| 30—Vincent S. Zwiefka | Dem. |
| 31—John Symkowaki | Dem. |
| 32—Lewis D. Sitts | Rep. |
| 33—S. S. Walkowiak | Dem. |
| 34—Carl T. Murray | Rep. |
| 35—William J. Healy | Rep. |
| 36—John Powers | Dem. |
| 37—James B. Bowler | Dem. |
| 38—Herman Miller | Rep. |
| 39—Matt Frans | Dem. |
| 40—Ellis Geiger | Dem. |
| 41—Earl J. Walker | Rep. |
| 42—William F. Ellison | Dem. |
| 43—John H. Bauer | Ind. |
| 44—Thomas O. Wallace | Rep. |
| 45—John Kjellander | Rep. |
| 46—Herman Gnadet | Dem. |
| 47—John Haderlein | Dem. |
| 48—Henry D. Capitani | Rep. |
| 49—Frank J. Lask | Rep. |
| 50—William F. Lipps | Rep. |
| 51—George Preisel | Soc. |
| 52—John C. Kennedy | Ind. |
| 53—Oliver L. Watson | Rep. |
| 54—Harry E. Littler | Rep. |
| 55—Max Adamowski | Dem. |
| 56—John Hrubec | Rep. |
| 57—Thomas F. Byrne | Dem. |
| 58—William J. Lynch | Dem. |
| 59—William R. O'Toole | Dem. |
| 60—James A. Kearns | Rep. |
| 61—Robert R. Pegram | Rep. |
| 62—Albert J. Fisher | Rep. |
| 63—James Rea | Rep. |
| 64—Robert M. Buck | Rep. |
| 65—M. A. Michaelson | Rep. |
| 66—Joseph C. Blaha | Rep. |
| 67—John Toman | Rep. |
| 68—Conrad H. Janke | Rep. |
| 69—Thomas J. Lynch | Dem. |

Dr. Anthony Kryzowski, the well-known physician and surgeon, and public-spirited Democrat of the 24th ward, is much talked of for coroner on the Democratic ticket.

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